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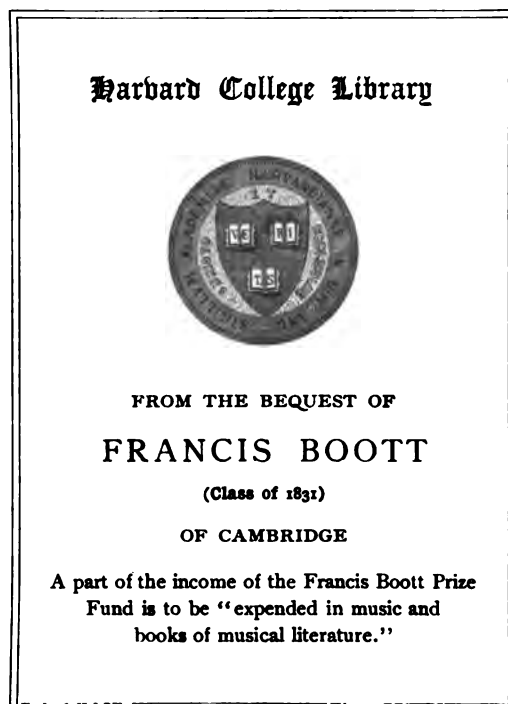
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А. ГЛАЗУНОВЪ

3^я СИМФОНІЯ

въ D dur

ДЛЯ ОРКЕСТРА

СОЧ. 33

A. GLAZOUNOW

3^{me} SYMPHONIE

RE majeur

POUR ORCHESTRE

OP. 33

Partition d'Orchestre

1892
500

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Antipow (G.). Op. 7. Allegro symphonique pour Orchestre.	A.	R.
Partition d'orchestre	5.50	1.95
Parties d'orchestre	10.—	3.50
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.		
Partition d'orchestre	2.—	—
Parties d'orchestre	5.50	1.95
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.40	—
— Op. 9. Valse-Fantasia pour Orchestre.		
Partition d'orchestre	2.50	—
Parties d'orchestre	8.50	—
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
Artelboucheff (N.), Wihel (J.). Lladow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glasounow (A.). Variations sur un thème russe pour grand Orchestre.		
Partition d'orchestre	6.50	2.30
Parties d'orchestre	14.—	4.90
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Artelboucheff	2.—	—
Blumenfeld (Felix). Op. 10. Mazurka pour Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	8.50	—
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „Mlada“, orchestré par N. Rimsky-Korsakow.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	7.50	2.65
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	1.60	—
— Ouverture, Danses et Marche pour grand Orchestre, tirée de l'Opéra „Le Prince Igor“.		
1. Ouverture.		
Partition d'orchestre	5.—	1.75
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	2.50	—
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80	—
2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne).		
Partition d'orchestre	9.50	3.35
Parties d'orchestre	18.—	6.30
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50	—
3. Marche polovtsienne.		
Partition d'orchestre	4.—	1.40
Parties d'orchestre	10.—	3.50
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	1.80	—
Réduction pour Piano à 2 mains par F. Blumenfeld	1.60	—
— Eine Steppenskizze aus Mittelasien, für Orchester.		
Partitur	2.—	—
Orchesterstimmen	5.50	1.95
Duplirstimmen	—	—
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80	—
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul	1.40	—
— 2 Parties de la 3 ^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glasounow.		
Partition d'orchestre	6.—	2.10
Parties d'orchestre	11.—	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glasounow, la 2 ^{me} partie par N. Sokolow	3.—	1.05

Compositions pour Orchestre.

Oui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato, II. Moderato, III. Vivace, IV. Moderato, V. Allegretto, VI. Vivace ma non troppo.)	A.	R.
Partition d'orchestre	4.—	1.40
Parties d'orchestre	8.—	2.80
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
Glasounow (Alexandre). Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre	6.—	2.10
Parties d'orchestre	11.—	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
— Op. 5. 1 ^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.		
Partition d'orchestre	18.—	6.30
Parties d'orchestre	25.—	8.75
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par M ^{me} Nadejda Rimsky-Korsakow	6.—	2.10
— Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand Orchestre.		
Partition d'orchestre	9.—	3.15
Parties d'orchestre	15.—	5.35
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	3.50	1.25
— Op. 7. Sérénade pour Orchestre. La.		
Partition d'orchestre	2.50	—
Parties d'orchestre	5.50	1.95
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.20	—
— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.		
Partition d'orchestre	3.—	1.05
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
— Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction, b. Danse rustique, II. Intermezzo scherzando, III. Carnaval, IV. Pastorale, V. Danse orientale, VI. a. Élégie, b. Cortège.)		
Partition d'orchestre	12.—	4.20
Parties d'orchestre	22.—	7.70
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.50	1.95
— Op. 11. 2 ^{me} Sérénade pour petit Orchestre. ré.		
Partition d'orchestre	1.80	—
Parties d'orchestre	3.50	1.25
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.20	—
— Op. 12. Poémelyrique. Andantino pour grand Orchestre.		
Partition d'orchestre	8.—	1.05
Parties d'orchestre	5.50	1.95
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
— Op. 13. „Stenka Rastine“. Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)		
Partition d'orchestre	8.50	3.—
Parties d'orchestre	12.—	4.20
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	3.50	1.25
— Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle, No. 2. Réverie orientale.)		
Partition d'orchestre	2.50	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
— Op. 16. 2 ^{me} Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)		
Partition d'orchestre	17.—	5.95
Parties d'orchestre	29.—	10.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	7.50	2.65

Compositions pour Orchestre.

Glasounow (Alexandre). Op. 18. Mazurka pour Orchestre.	A.	R.
Partition d'orchestre	4.—	1.40
Parties d'orchestre	9.50	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—
— Op. 19. La Forêt. Fantaisie pour grand Orchestre.		
Partition d'orchestre	8.—	2.80
Parties d'orchestre	12.—	4.20
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains de l'auteur	3.50	1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff	5.—	1.75
— Op. 21. Marche de Noces pour grand Orchestre.		
Partition d'orchestre	3.—	1.05
Parties d'orchestre	7.—	2.45
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
— Une Fête slave, tirée du Quatuor slave, Op. 28. Esquisse symphonique pour grand Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	11.—	3.85
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	2.50	—
— Op. 23. La Mer. Fantaisie pour grand Orchestre.		
Partition d'orchestre	10.—	3.50
Parties d'orchestre	20.—	7.—
Parties supplémentaires	—	—
Réduction pour 2 Pianos à 8 mains par l'auteur	5.50	1.95
— Op. 29. Rhapsodie orientale pour grand Orchestre.		
Partition d'orchestre	13.—	4.55
Parties d'orchestre	23.—	8.05
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.50	1.95
— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.		
Partition d'orchestre	13.—	4.55
Parties d'orchestre	27.—	9.45
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.—	1.75
— Op. 33. 3 ^{me} Symphonie en Ré pour Orchestre.		
Partition d'orchestre	15.—	5.25
Parties d'orchestre	36.—	12.60
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	9.—	3.15
— Op. 34. Le Printemps. Tableau musical pour Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
— Op. 40. Triumphant March on the occasion of the World Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).		
Full score	4.—	1.40
Orchestral parts	12.—	4.20
Supplementary parts	—	—
Piano score	1.80	—
Arrangement as a Duet for the Pianoforte (by the composer)	1.80	—
— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.		
Partition d'orchestre	6.—	2.10
Parties d'orchestre	14.—	4.90
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.50	—
— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glasounow. Complet.		
Partition d'orchestre	7.50	2.65
Parties d'orchestre	15.—	5.25
Parties supplémentaires	—	—
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre	1.80	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—

Compositions pour Orchestre.

Glasounow (Alexandre). Op. 46. Chopiniana.	A.	R.
II. Nocturne, Fr. Chopin, Op. 15 No. 1.		
Partition d'orchestre	2.—	—
Parties d'orchestre	4.50	1.60
Parties supplémentaires	—	—
III. Mazurka, Fr. Chopin, Op. 50 No. 3.		
Partition d'orchestre	2.50	—
Parties d'orchestre	5.—	1.75
Parties supplémentaires	—	—
IV. Tarentelle, Fr. Chopin, Op. 43.		
Partition d'orchestre	8.—	1.05
Parties d'orchestre	7.50	2.65
Parties supplémentaires	—	—
— Op. 47. Valse de concert pour grand Orchestre.		
Partition d'orchestre	5.—	1.75
Parties d'orchestre	12.—	4.20
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—
— Op. 48. 4 ^{me} Symphonie en Mi pour grand Orchestre.		
Partition d'orchestre	13.—	4.55
Parties d'orchestre	28.—	9.80
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	5.50	1.95
— Op. 50. Cortège solennel pour grand Orchestre.		
Partition d'orchestre	3.50	1.25
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Arrangement pour Piano à 4 mains par l'auteur	1.60	—
— Op. 51. 2 ^{me} Valse de concert pour grand Orchestre.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	13.—	4.55
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—
— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.		
Partition d'orchestre	15.—	5.25
Parties d'orchestre	34.—	11.80
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par N. Sokolow	6.—	2.10
Séparément.		
No. 1. Prélude.		
Partition d'orchestre	2.50	—
Parties d'orchestre	7.50	2.65
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.40	—
No. 2. Marionnettes.		
Partition d'orchestre	2.—	—
Parties d'orchestre	5.—	1.75
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.20	—
No. 3. Mazurka.		
Partition d'orchestre	3.—	1.05
Parties d'orchestre	9.—	3.15
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
No. 4. Scherzino.		
Partition d'orchestre	1.40	—
Parties d'orchestre	5.—	1.75
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.—	—
No. 5. Pas d'action.		
Partition d'orchestre	1.80	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.—	—
No. 6. Danse orientale.		
Partition d'orchestre	1.80	—
Parties d'orchestre	6.—	2.10
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.—	—
No. 7. Valse.		
Partition d'orchestre	2.50	—
Parties d'orchestre	6.50	2.30
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.40	—
No. 8. Polonaise.		
Partition d'orchestre	3.50	1.15
Parties d'orchestre	9.—	1.25
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	1.80	—
— Op. 53. Fantaisie pour grand Orchestre.		
Partition d'orchestre	5.50	1.95
Parties d'orchestre	13.—	4.55
Parties supplémentaires	—	—
Réduction pour Piano à 4 mains par l'auteur	2.—	—

dediée
à Mr Pierre
Tchaïkowsky.

3^{me}

SYMPHONIE

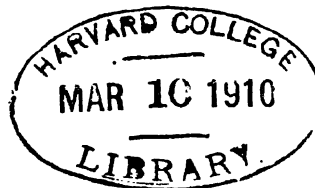
Ré majeur
pour
ORCHESTRE
par
Alexandre Glazounow.

Op. 33.

Partition	Pr. M. 15
Parties séparées	Pr. R. 3.25
Parties supplémentaires	à M. 2.50
Réduction pour piano à 4 mains	à R. 90
par l'Auteur.	Pr. M. 9
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[illegible]

Viol.

C. 17

[illegible]

f *p* *mf* *poco rit.* **D** *a tempo*

Fl. gr. *pp* *pp* *dolce* *Solo. dolce*

Oor. *p* *p* *p dolce* *div.* *div.*

Viol. *div.* *pp* *unis.* *dolce* *pp* *p*

E Poco più tranquillo. $\text{♩} = 60$.

Musical score for the first system, measures 1-16. The score is written for multiple staves, including vocal parts and piano accompaniment. Key markings include:

- Measures 1-4:** *p* (piano), *Solo.*, *dolce*.
- Measures 5-8:** *p*, *mf*, *mp*, *pp*.
- Measures 9-12:** *p*, *mf*, *mp*, *pp*.
- Measures 13-16:** *p*, *mf*, *mp*, *pp*.

E² Poco più tranquillo.

Musical score for the second system, measures 17-32. The score continues the musical composition with various staves and musical notations. Key markings include:

- Measures 17-20:** *f*, *p*, *pp*, *mf*.
- Measures 21-24:** *p*, *pp*, *mf*, *pp*.
- Measures 25-28:** *p*, *pp*, *mf*, *pp*.
- Measures 29-32:** *p*, *pp*, *mf*, *pp*.

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes markings such as *cresc.*, *dim.*, *pp*, *pp dim.*, *p*, *arco*, and *pizz.*. The key signature is B-flat major (two flats). The system concludes with a double bar line and the letter **F** centered below the staves.

Musical score for the second system, continuing the composition. It includes markings such as *Solo. dolce*, *pp*, *p*, *unis.*, *div.*, *8 Soli*, and *Tutti Celli.*. The system concludes with a double bar line and the letter **F** centered below the staves.

10

G

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwind section (Flutes, Oboes, Clarinets, Bassoons). The score includes various dynamics such as *mf*, *p*, and *div.* (divisi). The key signature is B-flat major. The time signature is 4/4. The section ends with a *G* marking.

Tempo I.

Fag.

Tromboni e Tuba.

Viol.

Tempo I.

500

Woodwind section (Fagotto, Tromboni e Tuba) and string section (Violini). The score includes various dynamics such as *cresc. poco*, *mf*, and *p*. The key signature is B-flat major. The time signature is 4/4. The section ends with a *Tempo I.* marking and a page number 500.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The notation is in black ink on a white background. The staves are arranged in a traditional manner, with the top staff being the highest and the bottom staff being the lowest. The score includes various musical symbols such as clefs, key signatures, and time signatures. The dynamic markings include 'p cresc.', 'mf cresc.', and 'unis.'. The score is a page from a larger work, as indicated by the 'H' and 'G.P.' markings at the top and bottom.

Più sostenuto. ♩ = 176.

[illegible]

Trombe.
 Viol.
 Musical score for Trombe and Viol. staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

K Fl. picc.
 Musical score for Fl. picc. and other instruments. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *p*. It also includes the instruction *non div.* and *ad lib.*

Score for the first system, measures 1-10. The score includes staves for strings, woodwinds, and brass. Dynamics include *p*, *f*, *pp*, *mf*, and *ppp*. Performance markings include *Solo.*, *Soli.*, *div.*, *div. a 8*, *pizz.*, and *uniss.*. The section concludes with a large **L** marking.

Score for the second system, measures 11-20. The score includes staves for strings, woodwinds, and brass. Dynamics include *p*, *mf*, *pp*, *mf*, and *pp*. Performance markings include *Solo.*, *Soli.*, *div.*, *div. a 8*, *pizz.*, and *uniss.*. The section concludes with a large **L** marking.

Musical score for the first system, measures 1-15. The score is for a string quartet with two violins, two violas, and two cellos. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like pizzicato and arco. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Musical score for the second system, measures 16-30. This system continues the complex rhythmic and melodic development. It includes a "Solo" section for the first violin in measure 24. Dynamics include mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*).

M

Solo.I.

M Solo. I. *dolce* *p* *mf* *pp cantabile* *arco* *pp* *p*

M poco tranquillo

M

poco tranquilo

Tempo I.

animato poco a poco

Tempo I. animato poco a poco

div.

animato poco a poco

animato poco a poco

[illegible]

Musical score for the first system, measures 1-16. The score includes parts for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tuba, timpani). Dynamics range from *pp* (pianissimo) to *f* (forte). A section marked *a2.* begins in measure 8. The tempo is *Poco più mosso* with a quarter note equal to 84 beats per minute.

Musical score for the second system, measures 17-32. The score continues the orchestration. Dynamics include *p cresc.*, *p*, *p cresc.*, *p cresc. poco a poco*, and *p cresc. poco a poco*. A section marked *a2.* begins in measure 24. The tempo remains *Poco più mosso*.

This page of musical notation is a page from a piano score, likely for a concert piece. It features a complex arrangement of staves, including a grand staff (treble and bass clef) and several single staves. The notation is dense, with many notes, rests, and dynamic markings. Key features include:

- Dynamic Markings:** *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *ppp* (pianississimo).
- Articulation and Performance Instructions:** *a2.* (accents), *tr.* (trills), *trem.* (tremolos), *non div.* (non diviso), *appassionato* (passionately).
- Rehearsal Markers:** Numbers 12, 13, 14, 15, and 16 are placed at the beginning of certain staves.
- Staff Layout:** The page is divided into two main sections. The top section contains staves 1 through 11, and the bottom section contains staves 12 through 16. The staves are grouped in a way that suggests a multi-measure rest or a change of texture.
- Key Signature and Time Signature:** The key signature is one sharp (F#), and the time signature is 4/4.
- Page Number:** The page number 19 is located in the top right corner.

This image shows a page from a musical score, likely for a symphony. The page is filled with multiple staves of music, each containing various notes, rests, and dynamic markings. The notation is complex, with many slurs and ties. The dynamics include 'f' (forte), 'p' (piano), and 'dim.' (diminuendo). The tempo marking 'Meno mosso.' is visible at the bottom right. The page number '20' is in the top left corner. The score is written in a historical style, with a key signature of one sharp (F#) and a time signature of 4/4. The music is arranged in a multi-staff format, with some staves having a treble clef and others a bass clef. The overall appearance is that of a printed musical manuscript.

Flg.

Soli.

p

pp

Soli.

p

pp

Timp.

pp

pizz.

p

pizz.

p

pp

div. I parte tacet.

pp

div. I parte tacet.

pp

Q Tempo I.

Musical score for the first system, measures 1-12. The score is for a string quartet and includes various dynamics and performance instructions.

Dynamics: *p*, *mf*, *f marcato*, *pp*, *p unis.*, *p sul A.*, *mf*, *f*.

Performance instructions: *arco*, *arco div.*, *div.*, *trem.*, *Tutti Celli.*, *Tutti O. Bassi.*

Tempo: *Tempo I.*

Musical score for the second system, measures 13-24. The score continues with various dynamics and performance instructions.

Dynamics: *mf*, *f*, *p*, *mf*, *f*, *pp*, *mf*, *f*, *pp*, *mf*, *f*, *pp*, *mf*, *f*, *pp*, *mf*, *f*.

Performance instructions: *a 2.*, *V.*

Tempo: *Tempo I.*

R^p animato poco a poco

500

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from fortissimo (ff) to piano (p), with some sections marked 'dim.' (diminuendo). There are also markings for 'S' (Soprano) and 'a2.' (second ending). The score is arranged in a multi-staff format, with some staves grouped together. The overall style is that of a classical musical score, with a focus on complex rhythmic and melodic patterns. The page is numbered '13' in the bottom left corner.

Fl. picc.

Cor.

Trb.

Timp.

Animato. *mf*

cresc. poco a poco

a2.

mf cresc. poco a poco

mf cresc.

Fl. picc.

Cor.

Trombe

Trb.

Timp.

a2.

cresc. poco a poco

f a2.

cresc. poco a poco

a2.

cresc. poco a poco

f cresc. poco a poco

f cresc. poco a poco

f cresc. poco a poco

p cresc.

a 3.

Tuba.

div.

3

1

8

500

rit. T Tempo I.

This image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including Flute (Fl. pic.), Flageolet (Fl. gr.), Clarinet (Cl.), Cor (Horn), Trombone (Tromb.), Trumpet (Trb.), Violin (Viol.), and Viola (Viola). The notation is in standard musical notation, with notes, rests, and dynamic markings. The page is numbered 25 in the top right corner. The score is arranged in a multi-staff format, with each instrument having its own staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. The score includes various dynamic markings, such as 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo). The page is a single system of music, with the instruments playing in a coordinated manner.

Fl. RT.

Cor.

Trb.

500

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *ff*, *mf*, *p*, *cresc.*, and *pizz.*. The instruments visible include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns, Tuba), and percussion (Timpani, Snare Drum, Cymbals). The score is written in a major key and 4/4 time. The page number 26 is visible in the top left corner.

[illegible]

Musical score for the first system, measures 1-12. The score includes parts for woodwinds (flutes, oboes, bassoons) and strings. Dynamics range from *p* (piano) to *f* (forte). Performance markings include *dolce* and *a 2.* (second ending). The woodwind section has a *pp* marking at measure 7. The string section has a *pp* marking at measure 7. The woodwind section has a *mf* marking at measure 10. The string section has a *mf* marking at measure 10.

Musical score for the second system, measures 13-24. The score includes parts for woodwinds (flutes, oboes, bassoons) and strings. Dynamics range from *p* (piano) to *f* (forte). Performance markings include *a 2.* (second ending), *cant.* (cantata), *div.* (divisi), *Il parte sul G* (Il parte sul G), *mp cant.* (mezzo piano cantata), *unis.* (unison), and *faro 500* (faro 500). The woodwind section has a *cresc.* marking at measure 14. The string section has a *cresc.* marking at measure 14. The woodwind section has a *cresc.* marking at measure 16. The string section has a *cresc.* marking at measure 16. The woodwind section has a *cresc.* marking at measure 18. The string section has a *cresc.* marking at measure 18. The woodwind section has a *cresc.* marking at measure 20. The string section has a *cresc.* marking at measure 20. The woodwind section has a *cresc.* marking at measure 22. The string section has a *cresc.* marking at measure 22. The woodwind section has a *cresc.* marking at measure 24. The string section has a *cresc.* marking at measure 24.

First system of musical notation, measures 1 through 10. The score includes parts for Cor. (Coronet), Trb. (Trumpet), and other instruments. Dynamics include *f* (forte), *cresc.* (crescendo), and *mp* (mezzo-piano). The key signature is one sharp (F#).

Second system of musical notation, measures 11 through 20. The score includes parts for Cor. (Coronet), Trombe (Trumpets), Trb. (Trumpet), Timp. (Timpani), Voelli. (Violins), and Chassi. (Chasins). Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *non div.* (non-diviso), and *in A.* (in A). The key signature is one sharp (F#). Measure numbers 500 and 501 are visible at the bottom.

[illegible][illegible]

pizz

500

Bb^{*sf*}

33

cresc.

a 2.

cresc.

Cor.

cresc.

Trombe

ff

Trb.

Timp.

V

cresc.

V

cresc.

cresc.

div.

cresc.

cresc.

500

This is a page from a musical score, likely for a symphony. It features multiple staves for various instruments, including strings, woodwinds, brass, and percussion. The score is written in a complex notation with many beamed notes and rests. Key markings include "pesante Dd" at the top right, "Cor." for Cor Anglais, "Trombe" for Trombones, "Trb." for Trumpets, and "Timp." for Timpani. Dynamic markings such as "f" (forte) and "p" (piano) are used throughout. Performance instructions like "div. a 2." (divided into two parts) and "non div." (non-divided) are also present. The bottom of the page features the marking "pesante Dd" again, along with "sf" (sforzando) and "p" (piano).

This is a musical score for the song "The Rose Tree". It is written for a full orchestra and voice. The score is in 2/4 time and features a key signature of one sharp (F#). The music is arranged in a multi-staff format, with staves for the voice, various instruments (including woodwinds, brass, and strings), and a basso continuo. The score includes dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo), and articulation marks like accents and slurs. The tempo is indicated as "Allegretto". The score is divided into measures by vertical bar lines, and the music is written in a standard musical notation style with notes, rests, and other musical symbols.

Sheet music for the first system, measures 1-35. The score includes parts for strings, woodwinds, brass, and percussion. Key markings include *a 2.*, *mf cresc. poco a poco*, *p cresc. poco a poco*, *pp cresc. poco a poco*, *unisse*, and *div. a 2.*. The system concludes with the marking *Ee p cresc. poco a poco*.

Sheet music for the second system, measures 36-70. The score continues with various musical textures and dynamics. Key markings include *mf cresc.*, *ff*, *div. a 2.*, *div. a 3.*, *div. sul A*, *non div.*, and multiple instances of *simile*. The system concludes with the marking *ff*.

141

pesante Dd

Cor.

Trombe

Trb.

Timp.

div. a 2.

non div.

simile non div.

simile non div.

simile

simile

pesante Dd

This image shows a page from a musical score, likely for a symphony. The score is written for multiple staves, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include 'mf' (mezzo-forte) and 'cresc.' (crescendo). There is a section marked 'a 2.' (second ending). The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered '11' in the bottom right corner.

This page of a musical score, numbered 35, contains a complex arrangement of staves for various instruments. The score is written in a key with one sharp (F#) and a common time signature. The instruments include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and Percussion (Timpani, Snare Drum, Cymbals). The score features a variety of dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also crescendo and decrescendo markings, as well as tempo markings like *a 2.* (allegretto). The score is written in a standard musical notation with notes, rests, and other musical symbols. The page number 35 is located in the top right corner.

This page of a musical score, likely for a symphony, contains 15 staves. The instruments represented include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and Percussion (Timpani, Cymbals, Snare Drum). The score is written in a key with one sharp (F#) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, *ff*, *cresc.*, *div.*, *non div.*, and *simile*. The page number 500 is visible at the bottom center.

pesante

Animato.

ff

a 2.

ff

a 2.

ff

a 2.

ff

a 2.

ff

mf

f

mf

a 2.

f

f

non div.

non div.

ff

pesante

Ff

Animato.

This page of musical notation, page 37, contains multiple staves of music. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. The music is arranged in a complex, multi-staff format, likely for a large ensemble or orchestra. The notation is dense and detailed, with many notes and rests visible across the staves. The page is numbered 37 in the top right corner.

6. P.

trem.

trem.

trem.

div a 8.

6. P.

II. Scherzo.

Vivace. $\text{♩} = 160.$

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti. in B.

2 Fagotti.

4 Corni in F.

2 Trombe.

3 Tromboni.
(Tuba tacet.)

3 Timpani.

Campanelli.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

p staccato sempre

mf

mf

a 2.

mf

a 2.

mf

mf dim.

pp

mf dim.

pp

III.

p

div.

p cresc.

div.

p cresc.

pizz.

mf

pizz.

mf

arco

pizz.

f

pizz.

f

Vivace.

Fl. gr.

Ob.

Clar.

Fag.

Cor.

A

stacc.

arco

pizz.

Musical score for the first system, measures 1-16. The score includes staves for strings, woodwinds, and brass. Dynamics range from *mf* to *f*, with markings for *arco* and *dim.*. The woodwind section (Cor., Trombe) enters in measure 10. The string section features complex rhythmic patterns throughout.

Musical score for the second system, measures 17-32. The score includes staves for strings, woodwinds, and brass. Dynamics range from *mf* to *mp*, with markings for *div.* and *pizz.*. The woodwind section (Cor., Trombe) continues with melodic lines. The string section features complex rhythmic patterns throughout.

Musical score for the first system, measures 1-12. The score includes staves for strings, woodwinds, and brass. Dynamics include *p*, *mf*, and *Solo.* Performance instructions include *p sul D* and *div.*

Musical score for the second system, measures 13-24. The score includes staves for strings, woodwinds, and brass. Dynamics include *f*, *mf*, and *mp*. Performance instructions include *arco* and *pizz.*

E *mf*
 Cor.
 Trombe
 Camp.
 div.
 pizz.
 arco unis.
 pizz.
 arco
 pizz.
 arco
 pizz.
 E

a 2.
 Cor. *mf*
 Timp.
 arco
 div.
 uniss.
 p
 div.
 arco
 p
 p
 p
 p
 p
 p

44 Fl. a 2. F

Ob. *p* *cresc. poco* *dim.* *mf cresc.*

Fag. *cresc. poco* *dim.* *marcato* *mf cresc.*

Cor. *cresc. poco* *dim.* *p* *mf cresc.*

Trb. *p* *dim.* *pp*

Viol. *p* *cresc. poco* *dim.* *ten.* *mf cresc.*

Viola *p* *cresc. poco* *dim.* *ten.* *mf cresc.*

cresc. poco *dim.* *ten.* *mf cresc.*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Clar.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Horn)
- Trombe.** (Trombone)
- Trb.** (Trumpet)
- Timp.** (Timpani)
- Viol.** (Violin)
- Cello/Double Bass** (implied by the bottom staves)

The score includes various musical notations, such as notes, rests, and dynamic markings. Key markings include:

- mf cresc.** (mezzo-forte crescendo)
- p cresc.** (piano crescendo)
- non div.** (nono dividendo, meaning not to divide)
- f** (forte)
- p** (piano)
- mf** (mezzo-forte)

The score is written in a standard musical notation, with staves for each instrument and part. The page is numbered 12 in the bottom left corner.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe. (Trombone), Trb. (Trumpet), Timp. (Timpani), Viol. (Violin), and Cello/Double Bass (Cello/Bass). The score is written in G major, as indicated by the key signature (one sharp, F#). The tempo is marked 'Allegro', and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f cresc.', 'mf', 'ff', 'p', 'mp marc.', 'cresc.', and 'creso.'. The page number '500' is visible at the bottom center.

[illegible][illegible]

This musical score is for the 'The Swan' scene from Tchaikovsky's Swan Lake. It features six staves: Flute (Fl.), Clarinet (Clar.), Cor (Cor), Timp (Timp), Violin (Viol.), and Viola. The music is in 3/4 time and B-flat major. The Flute and Clarinet parts are highly melodic and ornate, often playing in octaves. The Cor part provides harmonic support with sustained notes. The Timp part features a rhythmic pattern of eighth notes. The Violin and Viola parts are also melodic and often play in octaves. The score includes dynamic markings such as *p* (piano) and *f* (forte).

Fl. *a2. legato* *p* *mf* *p* *mf*

Ob. *legato* *pp* *mf* *p* *mf*

Clar. *p* *mf* *p* *mf*

Fag. *espr.* *p* *mf*

Cor. *pp* *mf* *p* *mf*

Viol. *p* *div.* *p* *mf* *p* *mf*

uniss. pizz. *p* *espr.* *p* *mf*

K

Fl. *p* *f* *mf* *p*

Ob. *p* *f* *mf* *p*

Clar. *p* *f* *mf* *p*

Fag. *p* *f* *mf* *p*

Cor. *p espr.* *p* *mf* *p*

Timp. *p*

Viol. *p* *f* *mf* *p*

p *f* *mf* *p*

[illegible]

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

Corno L. marc. poco

non legato uniss.

non leg.

pizz.

arco

500

This is a page from a musical score, likely for a symphony. It features multiple staves for various instruments. The instruments listed on the left are: Fl. picc., Fl., Ob., Clar., Fag., Cor., Trombe, Timp., Camp., Viol., and Viola. The score includes dynamic markings such as 'p cresc.', 'pizz.', 'div.', 'a 2.', 'unis. arco', and 'mf'. A section of the score is marked with a large 'M' at the top. The notation includes various musical symbols like notes, rests, and slurs. The page is numbered '50' in the top left corner.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are Fl. picc., Fl., Ob., Clar., Fag., Cor., Timp., Camp., Viol., and Cello/Double Bass. The music is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *mf*, *p*, and *dim.*. The score is arranged in a standard format with staves for each instrument, and the music is written in a clear, legible style.

Fl. *picc.* *poco riten.* *Poco meno mosso* 132.

Fl. *pp*

Ob. *pp*

Clar.

Fag.

Cor.

Campanelli. *pp* (in 8^{va} ad lib.)

Viol. I. (4) soli.

(4) soli.

(4) soli.

sul A. pizz. *p*

Viol. II. div. pizz. *p*

Viole. (8)

(8)

sul A. pizz. *p*

Violoncelli. (2)

(2)

sul A. (2) pizz. *p*

Contrabassi. (2)

(2)

(2)

I Solo.
p scherzando

div. o.
pp dolciss.

poco riten. *Poco meno mosso.*

N Poco più sostenuto.

Tranquillo.

Musical score for a string ensemble, featuring multiple staves with various musical notations, dynamics, and performance instructions.

Key markings and instructions include:

- Tempo/Character:** *N Poco più sostenuto.* (top center), *Tranquillo.* (top right), *a tempo* (bottom right).
- Dynamics:** *dim.* (multiple instances), *ppp* (multiple instances), *p* (multiple instances), *pp* (multiple instances).
- Performance Instructions:** *rit. poco* (top right), *Solo, dolce* (top right), *schizzando* (top right), *Soli* (middle left), *in A.* (middle left), *p scherzando* (middle left), *I Solo.* (middle left), *pp dolce* (middle left), *sol E.* (middle left), *sol C.* (middle left), *sol A.* (middle left), *Flag. sul A.* (bottom left).
- Other Markings:** *unls.* (middle left), *arco* (multiple instances), *dim. arco* (multiple instances).

N Poco più sostenuto. *dim. rit. poco**a tempo*
Tranquillo

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trombone (Timp.), Violin (Viol.), and Cello/Double Bass (Vcllo/Bass). The music is in 4/4 time, as indicated by the time signature. The key signature is one sharp (F#), and the tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *f*, *p*, and *pp*. The page number '500' is visible at the bottom center.

This image shows a page of musical notation for a string quartet. The score is written for four staves, each representing a different string instrument. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic patterns, such as triplets and sixteenth notes, and dynamic markings like piano (p), forte (f), mezzo-forte (mf), and pianissimo (pp). Performance instructions are scattered throughout, including 'Solo.' for a solo section, 'pizz.' for pizzicato (plucked), 'arco' for arco (bowed), and 'div.' for divisi (divided). The page is numbered 'Q' in the top left corner and '18' in the bottom right corner. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.

This image shows a page of musical notation for a string quartet, consisting of 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mf* (mezzo-forte) and *pp* (pianissimo). There are also markings for *pizz.* (pizzicato) and *arco* (arco). The notation is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The page is numbered '3' at the top center. The notation is arranged in four systems of four staves each. The first system has a key signature change from two sharps to one sharp (F# and C#). The second system has a key signature change from one sharp to no sharps or flats (C major). The third system has a key signature change from no sharps or flats to one sharp (F# and C#). The fourth system has a key signature change from one sharp to two sharps (F# and C#). The notation is written in a clear, professional style, typical of a musical score. The page is numbered '3' at the top center. The notation is arranged in four systems of four staves each. The first system has a key signature change from two sharps to one sharp (F# and C#). The second system has a key signature change from one sharp to no sharps or flats (C major). The third system has a key signature change from no sharps or flats to one sharp (F# and C#). The fourth system has a key signature change from one sharp to two sharps (F# and C#). The notation is written in a clear, professional style, typical of a musical score.

57

Fl. a 2.

Ob.

Clar.

Fag.

Cor.

Trombe.

Trb.

Timp.

Viol.

Cello/Bass

I Solo.

animato poco a poco

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments and a vocal soloist. The score includes dynamic markings such as *mf*, *pp*, *mp*, *f*, and *f dim.*, and tempo markings like "animato poco a poco". The page is numbered 500 at the bottom.

The instruments and parts visible include:

- Fl. picc.* (Flute piccolo)
- Fl.* (Flute)
- Ob.* (Oboe)
- Fag.* (Bassoon)
- Cor.* (Cor Anglais)
- Trpmb.* (Trumpet)
- Trb.* (Trombone)
- Timp.* (Timpani)
- Viol.* (Violin)
- S.* (Soloist)

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo marking "animato poco a poco" appears twice on the page. The page number 500 is located at the bottom center.

Fl.

Ob.

Clar.

Cor.

Trombe in B. *p* Solo *dolce* *mf*

Trb. *p*

Viol. *p* *cresc. poco* *mf* *p* *cresc. poco*

a2. *p* *a2.* *p* *in B. a2.* *p*

Fl. picc.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Cor. *mf*

Trombe. *mf* Solo *mf*

Trb. *mf*

Timp. *mf* *quasi trillo*

Viol. *mf* *quasi trillo*

dim. *p cresc. molto*

dim. *p cresc. molto*

dim. *p cresc. molto*

dim. *p cresc. molto*

dim. *p cresc. molto*

dim. *p cresc.*

dim. *cresc.*

dim. *cresc.*

dim. *cresc.*

500

U più mosso. ♩ = 160. *sempre stacc.*

Fl. picc. *p*

Fl. I. *sf p* *sempre stacc.* *p*

Fl. II. *sf* *p*

Ob. *sf* *sempre stacc.* *p*

Clar. *sf p* *p*

Fag. a 2. *sf* *mf* *I.*

(sons bouchés)

Cor. *sf p*

Trombe *sf*

Trb. *sf*

Timp. *sf*

Camp. *p*

pizz. *sf p* *pizz.* *p*

Viol. *sf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

U *sf* Più mosso.

This page of the musical score contains measures 60 through 69. The instruments and their parts are as follows:

- Fl. Pic.**: Piccolo flute, measures 60-61.
- Fl. I.**: First flute, measures 60-61.
- Fl. II.**: Second flute, measures 60-61.
- Clar.**: Clarinet, measures 60-61.
- Fag.**: Bassoon, measures 60-61.
- Cor.**: Horn, measures 60-61.
- Camp.**: Cymbal, measures 60-61.
- Viol.**: Violin, measures 60-61.
- Viola**: Viola, measures 60-61.
- Cello**: Cello, measures 60-61.
- Bass**: Bass, measures 60-61.

The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f, mp, div.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 60 is in the top left corner.

Fl.

Ob.

Clar.

Fag.

Cor.

Trombe.

Timp.

Viol.

Viola

Tutti.

arco

pizz.

500

[illegible]

500

un poco pesante

Fl. I.

Fl. II.

a 2.

a 2.

a 2.

p

mf

non div.

sempre

non div.

sempre

non div.

sempre

non div.

sempre

sempre

un poco pesante

This page of musical notation is a score for a piano piece, likely from a 19th-century manuscript. It consists of 16 staves, organized into four systems of four staves each. The notation is written in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and a variety of dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes a variety of note values, rests, and articulation marks, suggesting a highly technical and expressive piece. The page is numbered 66 in the top left corner and 500 in the bottom center.

Co

The musical score is written for four staves, likely representing a string quartet. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). The notation is complex, with many notes and rests, and some measures contain multiple notes. The score is written in a standard musical notation style.

Co

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first staff (top) features a melodic line with a **SOLO.** marking and a **ff** dynamic. The second staff (violin) also has a **SOLO.** marking and a **ff** dynamic. The third staff (viola) includes a **mp** dynamic and a **SOLO.** marking. The fourth staff (cello) has a **p** dynamic. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music is arranged in a traditional string quartet format, with the first violin on the top staff, the second violin on the second staff, the viola on the third staff, and the cello on the bottom staff. The notation includes various musical notations such as notes, rests, and dynamic markings. The first staff (top) features a melodic line with a **SOLO.** marking and a **ff** dynamic. The second staff (violin) also has a **SOLO.** marking and a **ff** dynamic. The third staff (viola) includes a **mp** dynamic and a **SOLO.** marking. The fourth staff (cello) has a **p** dynamic. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music is arranged in a traditional string quartet format, with the first violin on the top staff, the second violin on the second staff, the viola on the third staff, and the cello on the bottom staff.

Animato. ♩ = 88.

Dd

Musical score for a string quartet, measures 49-54. The score is in D minor (three flats) and 4/4 time. It features complex string textures with various articulations and dynamics. Measures 49-51 show a gradual build-up with "dim." and "pp" markings. Measures 52-54 are marked "Animato." and "Dd", featuring "arco" (arco) markings and a strong "ff" dynamic. The bottom of the page shows the start of measure 55, also marked "Animato." and "Dd".

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the page number 70. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two systems, each containing multiple staves. The first system includes staves for the first and second violins, the first and second violas, the first and second cellos, the first and second double basses, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second horns, the first and second trumpets, and the first and second trombones. The second system includes staves for the first and second violins, the first and second violas, the first and second cellos, the first and second double basses, the first and second flutes, the first and second oboes, the first and second clarinets, the first and second bassoons, the first and second horns, the first and second trumpets, and the first and second trombones. The notation is characterized by a high density of notes, particularly in the string sections, and a variety of dynamic markings, including *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), and *sf* (sforzando). The score also includes various musical symbols, such as slurs, ties, and accidentals, which are used to indicate the phrasing and pitch of the music. The overall style of the notation is typical of the Romantic era, with a focus on expressive dynamics and complex rhythmic patterns.

Ee

This page of musical notation is a piano score for a piece in E major, indicated by the 'Ee' at the top and bottom. The score is written for a grand piano, with multiple staves for the right and left hands. The notation includes a variety of rhythmic figures, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p cresc.*, *f*, *ff*, *pp*, *mf*, and *fz* are used throughout to indicate changes in volume. Articulation marks, including accents and slurs, are present to guide the performer's phrasing. A section marked 'a 2.' (second ending) is visible in the lower middle of the page. The bottom of the page features the 'Ee' again, followed by the number '500'.

Ee

This page of musical notation is for a large ensemble, likely a symphony or concert band. It consists of 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as follows:

- Staff 1: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 2: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 3: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 4: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 5: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 6: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 7: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 8: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 9: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 10: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 11: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 12: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 13: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 14: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 15: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 16: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 17: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*
- Staff 18: *ff*, *mf*, *f*, *mf*, *f cresc.*, *ff*

Ff

Vivacissimo. ♩ = 96.

The musical score consists of 15 staves. The first staff begins with a **pp** dynamic and a **Vivacissimo** tempo marking. The second staff has a **p** dynamic. The third staff has a **p** dynamic. The fourth staff has a **p** dynamic. The fifth staff has a **pp** dynamic and a **cresc. poco a poco** marking. The sixth staff has a **p** dynamic and a **cresc. poco a poco** marking. The seventh staff has a **pp** dynamic and a **cresc. poco a poco** marking. The eighth staff has a **pp** dynamic. The ninth staff has a **pp** dynamic. The tenth staff has a **pp** dynamic. The eleventh staff has a **p** dynamic. The twelfth staff has a **p** dynamic and a **cresc. poco a poco** marking. The thirteenth staff has a **pp** dynamic and a **cresc. poco a poco** marking. The fourteenth staff has a **pp** dynamic and a **cresc. poco a poco** marking. The fifteenth staff has a **pp** dynamic and a **cresc. poco a poco** marking.

Ff

Vivacissimo.

Gg

This page of musical notation is a score for a piano piece, likely from a 19th-century repertoire. It consists of 14 staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be 2/4 or 3/4 based on the note values. The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *sf* (sforzando), *p* (piano), and *pp* (pianissimo). There are also articulation marks like accents and staccato. A section is marked *schers.* (scherzo). The notation includes many slurs and ties, indicating complex phrasing. The bottom of the page features a large, stylized *Gg* marking.

[illegible]

III.

Andante. ♩ = 88.

3 Flauti.

1 Oboe.

1 Corno Inglese.

2 Clarinetti.

2 Fagotti.

4 Corni in F.

Trombe in B.

Timpani.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

espress.

pp

p

mf

f

div.

I. SOLO.

Andante.

[illegible]

Fl. I. II. **B Andante sostenuto. $\text{♩} = 68$.**

Ob.

Clar.

Fag.

p cantabile

SOLO.

p

sul G

uniss.

p

p

p

B Andante sostenuto.

This image shows a page of a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (Clar.), Bassoon (Fag.), Horn I & II (Cor. I. II.), Violin (Viol.), and Cello/Double Bass. The music is in a key with three sharps (F#, C#, G#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *f*, and *p espress.* The page number 78 is visible in the top right corner.

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. Ingl.), Clarinet (Clar.), Bassoon (Fag.), Horns (Cor.), Violin (Viol.), and Viola. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include "poco stringendo ed agitato" (becoming more urgent and agitated) and "Solo". The score is written in a standard musical notation with notes, rests, and articulation marks.

poco stringendo ed agitato
 ritard. poco a

Fl.
 Ob.
 Clar. Solo
 Fag.
 Cor.
 Viol.
 div.
 div.
 div.
 div.
 D (♩ = 100)
 500
 ritard. poco a

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. Ingl.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Violin (Viol.), and Viola (Viola). The music is in a key with three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as 'E a tempo (♩. = 63)'. The score includes various dynamic markings such as 'poco', 'Solo', 'p' (piano), 'pp' (pianissimo), 'mf' (mezzo-forte), 'f' (forte), and 'esp' (espressivo). The notation includes notes, rests, and articulation marks. The page is numbered '1' in the bottom right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple staves, with various musical notations including notes, rests, and dynamic markings. The key signature is D major (two sharps). The tempo is marked 'a tempo' with a quarter note equal to 63 (♩ = 63). The score includes several measures of music, with dynamics ranging from piano (p) to fortissimo (ff). There are also performance instructions such as 'div.' (divisi) and 'pizz.' (pizzicato). The notation is complex, with many beamed notes and slurs, indicating a fast and intricate piece of music.

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Cor. Ing. (Cor Anglais), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe (Trombone), Timp. (Timpani), Viol. (Violin), and Viola. The score includes dynamic markings such as *ff*, *dim.*, *p*, and *pp*. A tempo marking *espress.* is visible at the top. The music is arranged in a standard orchestral format, with staves for each instrument and a grand staff for the strings at the bottom. The page number '32' is visible in the top left corner.[illegible]

[illegible]

Fl.

Ob.

Cor. Ingl.

Clar.

Fag.

Cor.

Timp.

Viol.

div.

tutti

H_a 2.

Solo.

p espr.

IV. Solo.

2 Soli.

pp div. a 3

pp pizz.

500

Fl. *mf*

Ob. *mp*

Cor. Ingl. *mf*

Clar. *p espr.*

Fag. *mf*

Cor. *p*

Viol. *mf*

Viola *mf*

Cello *mp*

Bass *mp*

Tutti div. a 3.

p arco

pizz.

Appassionato.

Fl. *mf*

Ob. *mf*

Cor. Ingl. *mf*

Clar. *mf*

Fag. *mf*

Cor. *mf*

Tromba *mf*

univ. *mf*

Viol. *mf*

Viola *mf*

Cello *mf*

Bass *mf*

div. a 2

arco

calando

Appassionato.

mf calando

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. Ingl.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trombone (Tromba), Violin (Viol.), and Viola. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into measures by vertical bar lines. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. The tempo marking *cant. largamente* (cantabile, very broad) is present. The page number '84' is visible in the top right corner.

[illegible]

Fl.

Cor. Ingl.

Clar.

Fag.

Cor.

Viol.

Viola

I. Solo

M

Fl. *mf*

Clar. *mf*

Fag.

Cor. *mf*

Viol.

pizz. *mf*

div. 2. *mf*

arco

M

Fl. *a2*

Ob.

Cor. Ingl.

Clar.

Fag.

Cor. I. II.

Viol.

p dolce

Solo

uniss.

sul G

D

p

uniss.

p

p sul D

animato

calando N

Fl.

Ob.

Cor. Ingl.

Clar.

Fag.

Cor.

Viol.

div.

animato

calando N

Fl.

Clar.

Fag.

Viol.

a 2

p dolce

p

p espr.

p

div.

pp

div.

0

Fl. *mf dolce*

Ob. *mf*

Cor. Ingl. *mf*

Clar. *mf*

Fag. *mf*

Cor. *p*

Timp. *p*

Viol. *mf*

mp dolce

mp div. a 2

mp div. a 2

pizz.

Altri. div. mf pizz.

arco

2 Soli.

Fl. *p*

Ob. *Solo*

Cor. Ingl. *dolce ed espr.*

Clar. *a 2*

Fag. *pp*

Cor. *pp*

Viol. *pp*

uniss.

uniss.

pizz.

uniss. p

[illegible]

Fl. Solo
I.

Cor. Ingl.

Clar.

Fag.

Cor.

Viol.

arco

arco

500

IV.
Finale.

Allegro moderato. $\text{♩} = 112$.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti.

2 Fagotti.

4 Corni in F.

3 Trombe.

2 Tromboni Tenori.

Trombone Basso e Tuba.

Timpani.

Violini I^{mi}

Violini II^{di}

Viole.

Violoncelli.

Contrabassi.

Allegro moderato. $\text{♩} = 112.$

Allegro moderato. $\text{♩} = 112$.

This is a page from a musical score, likely for a symphony. It features seven staves, each labeled with an instrument: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Viol. (Violin), and Cello/Double Bass. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', and 'p cresc.'. The Flute part has a '2.' marking, indicating a second ending. The Oboe part has a '2.' marking and a 'p cresc.' marking. The Clarinet part has a 'p cresc.' marking. The Bassoon part has a 'p' marking. The Horn part has a 'p' marking. The Violin part has a 'p' marking. The Cello/Double Bass part has a 'p' marking. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

This is a musical score for the song "The Rose Tree". It is written for a full orchestra and a vocal soloist. The score is in 2/4 time and the key signature has one sharp (F#). The music is divided into two systems. The first system starts with a vocal soloist (Soli) and a piano (p) accompaniment. The second system continues the vocal soloist and piano accompaniment, with the piano part featuring a variety of articulations and dynamics. The score is written for a full orchestra, including strings, woodwinds, and brass. The vocal soloist part is written in a single staff, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score is marked with various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also markings for articulation such as *pizz.* (pizzicato) and *arco* (arco). The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The title "The Rose Tree" is written at the top of the page. The tempo is marked "Allegretto". The score is written for a full orchestra and a vocal soloist. The music is divided into two systems. The first system starts with a vocal soloist (Soli) and a piano (p) accompaniment. The second system continues the vocal soloist and piano accompaniment, with the piano part featuring a variety of articulations and dynamics. The score is written for a full orchestra, including strings, woodwinds, and brass. The vocal soloist part is written in a single staff, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score is marked with various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also markings for articulation such as *pizz.* (pizzicato) and *arco* (arco). The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trumpet (Trombe I.II.), Violin (Viol.), and Viola. The music is in 2/2 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a classical musical score, with a focus on the orchestral arrangement.

This image shows a page of musical notation for a string quartet. The notation is arranged in two systems of five staves each. The first system includes a violin I staff, a violin II staff, a viola staff, a cello staff, and a double bass staff. The second system includes a violin I staff, a violin II staff, a viola staff, a cello staff, and a double bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'p' (piano), 'f' (forte), 'cresc.' (crescendo), 'pizz.' (pizzicato), and 'arco' (arco). The page is numbered '500' at the bottom center.

[illegible]

D

[illegible]

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Trombone (Timp.), Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Bass). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music features various dynamic markings, including *cresc.* (crescendo), *sf* (sforzando), and *non div.* (non diviso). The notation includes notes, rests, and other musical symbols typical of a symphonic score. The page is numbered 10 in the bottom right corner.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombe. (Trombone), Trb. e Tuba. (Trumpet and Tuba), Timp. (Timpani), and a string section (Violoncello and Double Bass). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is in a major key, as indicated by the key signature. The score includes various dynamic markings, such as 'mf cresc.', 'p cresc.', and 'div.' (divisi). The notation is complex, with many notes, rests, and articulation marks. The page is numbered '8' in the top left corner.

[illegible]

FL. piece.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

Cor. *mf*

Trombe. *schersando*

I. Solo. *mp*
arco

mf unis.

mf unis.

V. C. div. *mf* pizz.

pizz.

Solo. *mp*

p

mf

p

mf

p

div. arco

p

div. arco

p

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left are Fl. piccolo, Fl., Ob., Clar., Fag., Cor., Tromb., and strings. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *p*, and *marcato*. The page is numbered 12 in the bottom left corner.

[illegible]

This page of musical notation, page 101, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 4/4. The notation is written in a system of 12 staves, with the first 8 staves grouped together and the last 4 staves grouped together. The first 8 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The last 4 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The notation is written in a system of 12 staves, with the first 8 staves grouped together and the last 4 staves grouped together. The first 8 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The last 4 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The notation is written in a system of 12 staves, with the first 8 staves grouped together and the last 4 staves grouped together. The first 8 staves contain a variety of musical notation, including notes, rests, and dynamic markings. The last 4 staves contain a variety of musical notation, including notes, rests, and dynamic markings.

arco

arco

div.

500

This page of musical notation is for a large ensemble, likely a symphony or concert band. It features 18 staves, with the following instruments and parts indicated:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), and Contrabassoons (Cb.).
- Brass:** Horns (Hr.), Trumpets (Tr.), Trombones (Tbn.), and Tuba.
- Percussion:** Timpani (Tm.), Snare Drum (Sn.), and Cymbals (Cym.).
- Strings:** Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Db.).

The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *f* (forte), *ff* (fortissimo), *sf* (sforzando), *sfz* (sforzando), *uniss.* (unison).
- Rehearsal marks:** Roman numerals I, II, and III.
- Section markers:** The letter 'H' appears at the top and bottom of the page.
- Instrument labels:** 'Tuba' is labeled on the right side of the 12th staff.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The notation is complex, featuring many beamed notes and slurs. The dynamic markings include *pesante*, *ben tenuto*, *Sostenuto*, *div.*, *simile*, *uniss.*, *ff*, *f*, *mf*, and *mp*. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The page is numbered 100 in the top left corner.

* Si l'une des deux Flûtes est du Système de Boeme, le trille doit être exécuté une octave plus haut.

I Tempo I.

I Tempo I.

p *pp* *f* *div.* *arco* *pizz.* *tr.* *f*

I Tempo I.

Fl. **Kritard.** - - - - - **Animato.** $\text{♩} = 138$

Ob.

Clar.

Fag.

Cor.

Tr.

Trb. e Tuba.

Timp.

Kritard. - - - - - **Animato.** ppp

Ob. I Solo. *cresc. poco* *L*

Clar. *mf* *cresc. poco* *mf* *mf*

Fag. *a 2.* *mf* *cresc. poco* *a 2.* *mf* *mf*

Cor. *p* *cresc. poco* *f* *a 2.* *p*

Trombe. *I.* *p*

pizz. *mf* *cresc. poco* *mf* *cresc. poco* *div. arco* *mf*

pizz. *mf* *cresc. poco* *pizz.* *mf* *cresc. poco* *pizz.* *mf*

p cresc. poco *I.*

a2. *mf cresc. poco*
cresc. poco
cresc. poco
mf cresc.
cresc. mf
mf cresc.
 Solo.
 Solo.
 cresc.
 f = p
 div. arco
mf
cresc. poco
cresc. poco
 unis.
p cresc. poco
 arco
mf
cresc. poco
 arco
f
mf
f
 unis.
mf energico
f mf energico
cresc.
cresc.
mf cresc.
f
f
f
f

This page of musical notation, numbered 107, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *mf cresc.*, *sf*, *f*, *p*, *cresc.*, *div.*, and *mf cresc.*. The notation is arranged in a grid-like fashion, with staves grouped together. The page is numbered 107 in the top right corner.

M

sf dim. *pp* *a2.* *f cresc.*

sf dim. *p* *f* *f cresc.*

sf *a2.* *f* *cresc.*

sf *f* *cresc.*

a2. *dim.* *p cresc. poco a poco* *f cresc.*

sf *p cresc. poco a poco* *f cresc.*

sf *p cresc. poco a poco* *a2.* *f cresc.*

sf *p cresc. poco a poco* *f cresc.*

sf *I.* *p* *mf cresc.*

sf *III.* *mf* *mf cresc.*

sf *Solo.* *mf* *p cresc. poco a poco* *cresc. poco a poco* *mf cresc.*

sf *mf dim.* *p* *mf cresc.*

pp cresc. poco a poco

trem. *div. a3.*

sf dim. *p* *p cresc.* *f cresc.*

trem. *div. a2.*

sf dim. *p* *p cresc.* *f cresc.*

div. a2. *f cresc.*

uniss. *dim.* *p cresc. poco a poco* *f cresc.*

sf *f* *dim.* *p cresc. poco a poco* *f cresc.*

sf *p cresc. poco a poco* *f cresc.*

M

Moderato.

N animato poco a poco

Musical score for page 109, featuring multiple staves with various musical notations including dynamics (p, ff, mf, pp), crescendos, and tempo markings (Moderato, N animato poco a poco).

The score is divided into two main sections. The top section, marked "Moderato.", includes staves with dynamics such as *ff*, *p*, *pp*, and *mf*, along with crescendos like *p cresc. poco* and *cresc.*. The bottom section, marked "N animato poco a poco", features staves with dynamics including *sf*, *ff*, *mf*, and *p*, and includes the instruction *unis.* (unison).

The tempo markings "Moderato." and "N animato poco a poco" are repeated at the bottom of the page.

O Tempo I.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics 'poco a poco' and 'p' are visible, indicating a gradual increase in volume and a piano dynamic. The tempo marking 'Tempo I.' is located at the bottom right. The notation is complex, with many beamed notes and slurs, suggesting a fast or intricate passage. The page is numbered '1' in the top right corner.

This page of musical notation is a score for a large ensemble, likely a symphony or concert band. It consists of 18 staves, arranged in a system. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The score includes various musical symbols, including accidentals (sharps, flats, naturals), slurs, and articulation marks. The notation is written in a standard musical staff format, with a key signature of one sharp (F#) and a time signature of 4/4. The overall style is that of a professional musical score, with clear and precise notation.

P animato poco a poco

The musical score is written for piano and consists of several systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo is marked as *P animato poco a poco* at the top and bottom of the page. Specific performance instructions include *a 2.* (second ending), *I.* (first ending), *sul G* (on G), and *sempre div. a 2.* (always divided by 2). The score is densely written with many notes and rests, indicating a complex and technically demanding piece.

P animato poco a poco

Fl. Ob. Clar. Fag. Cor. Timp.

mf *p* *mf* *f* *p* *f* *mf* *pizz.* *f* *arco* *mf* *pizz.* *f* *arco*

Fl. Ob. Clar. Fag. Cor. Trombe. Trb. e Tuba.

a2. *mf* *f* *cresc.* *ff* *a2.* *ff* *segue* *segue* *segue* *segue*

Q *♩ = 138*

[illegible]

115

Fl. pic.

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

Solo.

S.

Fl. Solo.

Ob. Solo.

Clar. Solo.

Fag. Solo.

Cor. Solo.

Viol. Solo.

S. Solo.

Fl. *accelerando* *Animato. $\text{♩} = 152$*
 Oh.
 Clar. *cresc.* *mf*
 Fag. *p*
 Solo. *mf* *p cresc.* *mf*
 Cor. *mf* *Solo.* *p cresc.* *mf*
 Trb. e Tuba *f marcato*
 arco *p* *cresc.* *mf*
cresc. *mf*
cresc. *f*
 arco *p* *cresc.* *mf*
 div. *p* *cresc.* *mf*
accelerando *Animato.*
 500

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, slurs, and triplets. Dynamic markings such as 'ff' (fortissimo), 'f dim.' (fatto diminuendo), and 'p' (piano) are visible. The notation is dense and complex, typical of a full orchestral score. The page is numbered '500' at the bottom center.

This page of musical notation, numbered 117, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *ff* (fortissimo), *f dim.* (fatto diminuendo), *p* (piano), and *mf* (mezzo-forte). Articulation is shown with accents (^) and slurs. The notation is organized into systems, with some staves featuring a large bracket on the left side. The bottom of the page features a large, sweeping slur under a series of notes, with the dynamic *ff dim.* written below it.

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of 14 staves, organized into two systems of seven staves each. The notation includes a variety of musical elements:

- Staff 1 (Treble Clef):** Features a melodic line with many beamed sixteenth and thirty-second notes, often grouped with slurs.
- Staff 2 (Treble Clef):** Similar to the first staff, with rapid, beamed passages.
- Staff 3 (Treble Clef):** Contains long, sustained notes with slurs, indicating a slow or static harmonic background.
- Staff 4 (Treble Clef):** Also features long, sustained notes with slurs.
- Staff 5 (Bass Clef):** Shows a more active bass line with eighth and sixteenth notes.
- Staff 6 (Treble Clef):** Long, sustained notes with slurs.
- Staff 7 (Treble Clef):** Long, sustained notes with slurs.
- Staff 8 (Bass Clef):** Long, sustained notes with slurs.
- Staff 9 (Bass Clef):** Long, sustained notes with slurs.
- Staff 10 (Bass Clef):** Long, sustained notes with slurs.
- Staff 11 (Treble Clef):** Rapid, beamed passages, similar to the first two staves.
- Staff 12 (Treble Clef):** Rapid, beamed passages.
- Staff 13 (Bass Clef):** Rapid, beamed passages.
- Staff 14 (Bass Clef):** Rapid, beamed passages.

Dynamic markings are used throughout the score to indicate changes in volume and intensity:

- f*** (forte): Found at the beginning of several staves (e.g., Staff 3, 4, 5, 11, 12, 13, 14).
- ff*** (fortissimo): Appears in measures 4, 5, 6, 7, 11, 12, 13, and 14.
- dim.*** (diminuendo): Used to indicate a gradual decrease in volume, appearing in measures 4, 5, 6, 7, 11, 12, 13, and 14.
- p*** (piano): Found at the end of measures 4, 5, 6, 7, 11, 12, 13, and 14.
- f marcato***: Appears in measures 8 and 9.

The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The overall style is characteristic of Romantic-era piano music, emphasizing dynamic contrast and rapid technical passages.

This image shows a page of musical notation, likely a score for a symphony. The notation is complex, featuring multiple staves with various musical notations including notes, rests, and dynamic markings such as "mf cresc.", "f cresc.", "p cresc.", and "ff". The notation is complex, with many notes and rests, and includes a "G.P." (Grave) marking at the bottom right.

Moderato. $\text{♩} = 72$

Clar.

Fag.

Viole

Violoncelli pizz.

Contrabassi pizz.

Moderato.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Horns (Corni), Trumpets (Trombe), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola), Violoncello (V-celli), and Contrabass (C-bassi). The music is in 4/4 time, as indicated by the time signature. The key signature has one sharp (F#), suggesting D major or A minor. The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), *dolce* (dolce), and *div. pizz.* (divisi pizzicato). There are also markings for *arco* (arco) and *pizz.* (pizzicato). The score is divided into measures by vertical bar lines, and there are repeat signs and first/second endings indicated. The overall style is that of a classical orchestral score.

[illegible]

X
Fl. pic.

Fl.
Ob.
Clar.
Fag.
Corni
Viol. I.
Viol. II
Viola
Cello
Double Bass

animato
poco a poco

500

X

animato
poco a poco

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are Flpic (Flute piccolo), Fl. (Flute), Oh. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Corni (Horn), Trombe (Trumpet), Timpani, and strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f p cresc.* and *sf p cresc.*. The page is numbered 100 in the top right corner.

[illegible]

Aa Tempo I.

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures of one sharp (F#), and a 2/2 time signature. The music is divided into several systems, each containing multiple staves. The instruments represented include strings (violins, violas, cellos, and double basses), woodwinds (flutes, oboes, and bassoons), brass (trumpets, trombones, and tuba), and percussion (timpani). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are used throughout the score, including *ff* (fortissimo), *meno f* (meno forte), *cresc.* (crescendo), *p* (piano), and *mf* (mezzo-forte). The tempo is marked as *Tempo I.* at the beginning and end of the section. The page number 124 is located at the top left, and the page number 500 is located at the bottom center.

ff *meno f* *cresc.* *ff*

a 2. *ff* *meno f* *cresc.* *ff* *ff*

a 2. *ff* *meno f* *cresc.* *ff* *ff*

ff *meno f* *cresc.* *ff* *ff*

a 2. *ff* *meno f* *cresc.* *ff* *ff*

f *p* *cresc.* *ff*

f *p* *cresc.* *ff*

f *p* *cresc.* *ff* *ff*

Tuba *ff* *mf* *cresc.* *ff* *ff*

ff *meno f* *cresc.* *ff* *ff*

ff *meno f* *cresc.* *ff* *ff*

ff *meno f* *cresc.* *ff* *ff*

non div. *ff* *meno f* *cresc.* *ff* *ff*

non div. *ff* *meno f* *cresc.* *ff* *ff*

meno f *cresc.* *ff* *ff*

Aa Tempo I.

Solo. Bb

ff a 2. f a 2. p

pp

pizz. arco

Bb

Fl.
Ob.
Fag.
Cor.
Trombe.
Viol.
Cello/Bass

morendo

arco

f, *p*, *f*, *p*, *f*, *p*, *f*, *p*

Fl. *a 2.*

Ob. *mf*

Clar. *mf*

Fag. *f*

Cor. *mf*

Trb. e Tuba.

Viol. *f*

Viola *mf*

in B.

div.

18

[illegible][illegible]

Fl. 2
Ob.
Clar.
Fag.
Cor.
Trombe.
Viol.
pizz.
div. pizz.
uniss.
pizz.
div.
pizz.
Soli. pizz.
Tutti
pizz.

Fl. pice.
Fl.
Ob.
Clar.
Fag.
Cor.
Trombe.
Trb. e Tuba.
Viol.
non div.
div.
arco
pizz.
arco
pizz.
arco
non div.
arco
pizz.
arco
Ff
500
arco

[illegible]

This page of musical notation is a score for a symphony, likely from the 19th century, given the notation style and the page number 130. The score is written for multiple instruments, including strings, woodwinds, and brass. The notation is in standard musical notation, with notes, rests, and various dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), and *ff* (fortissimo). The score is organized into systems, with each system containing multiple staves. The notation includes various musical symbols, such as clefs, key signatures, and time signatures. The page is numbered 130 in the top left corner. The notation is in black ink on a white background. The score is written for multiple instruments, including strings, woodwinds, and brass. The notation is in standard musical notation, with notes, rests, and various dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), and *ff* (fortissimo). The score is organized into systems, with each system containing multiple staves. The notation includes various musical symbols, such as clefs, key signatures, and time signatures. The page is numbered 130 in the top left corner. The notation is in black ink on a white background.

This is a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *sf* (sforzando) and *ff* (fortissimo) to *fp* (forzando piano) and *p* (piano). There are also articulation marks like *pizz.* (pizzicato) and *div.* (divisi). The score is divided into measures by vertical bar lines, and there are repeat signs and first/second endings indicated. The page is numbered '11' in the top left corner. The notation is dense, with many beamed notes and complex rhythmic patterns. The overall style is that of a classical musical score, with a focus on orchestral textures and dynamic contrast.

132 Fl. Kk

Ob.

Clar. Solo.

Fag.

Cor.

Timp.

Viol.

Kb

p *mf* *cresc.* *mf cresc.* *mf* *mf cresc.* *arco* *mf cresc.* *p cresc.* *mf cresc.* *p* *arco* *cresc.* *pizz.* *mf cresc.* *mf* *arco* *mf cresc.*

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombal. (Trombone), Trb. e Tuba. (Trumpet and Tuba), Viol. (Violin), and Cello. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The page is labeled "L1" at the top center. The music includes various dynamic markings such as *mf cresc.*, *p cresc.*, *f*, *mf*, *ff*, and *p*. There are also markings for "in A" and "a 2." indicating a key change and a second ending. The notation includes many slurs, ties, and articulation marks, suggesting a complex and expressive piece of music.

$\text{♩} = 88$
Mm più sostenuto

a tempo
 $\text{♩} = 138$

First ending: *a 2.*
Second ending: *I. in A.*
Dynamics: *f*, *mf*, *ff pesante*, *p*, *f dim.*
Performance instructions: *div.*, *pizz.*

Mm più sostenuto
 $\text{♩} = 88$

a tempo
 $\text{♩} = 138$

più sostenuto
Nº 88.

Solo.
pp
p
mf
f
ff pesante
uniss.
pizz.
p
arco
mf
f
più sostenuto

a tempo
♩ = 138.
Solo.

The musical score is written for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *a tempo* with a quarter note equal to 138 beats per minute. The score includes various musical notations such as dynamics (*mf*, *f*, *mp*, *p*, *dim.*, *unis.*), articulation (accents, slurs), and performance instructions (Solo., a 2., pizz., arco, div.). The notation is complex, with many slurs and ties across measures, indicating a continuous and flowing musical texture. The bottom of the page is marked *a tempo* again.

più sostenuto
Qo $\text{♩} = 88.$

musical score for page 137, featuring multiple staves with various musical notations including dynamics, articulation, and performance instructions.

Key markings and instructions include:

- p cresc.* (piano crescendo)
- mf cresc.* (mezzo-forte crescendo)
- f* (forte)
- a 2.* (second ending)
- arco* (arco instruction)
- tr.* (trill)
- trom.* (trombone)
- div.* (divisi)

The score is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Pp

The musical score on page 188 is a complex orchestral arrangement. It begins with a piano (Pp) dynamic marking. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in 4/4 time and features a variety of musical elements such as melodic lines, harmonic textures, and dynamic markings. The page is numbered 188 in the top left corner. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in 4/4 time and features a variety of musical elements such as melodic lines, harmonic textures, and dynamic markings. The page is numbered 188 in the top left corner.

Key features of the score include:

- Dynamic Markings:** The score includes various dynamic markings such as *f* (forte), *cresc.* (crescendo), *mf* (mezzo-forte), *pp* (pianissimo), and *tr* (trill).
- Instrumentation:** The score is written for a large ensemble, including strings, woodwinds, brass, and percussion.
- Time Signature:** The time signature is 4/4.
- Key Signature:** The key signature is one sharp (F#).

The score is a page from a larger musical work, and it contains a variety of musical elements that are typical of a large orchestral score. The notation is clear and well-organized, and it provides a detailed view of the musical composition.

This image shows a page of musical notation, likely a score for a symphony. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings such as 'f' (forte), 'mf' (mezzo-forte), and 'p' (piano). The key signature is one sharp (F#), and the time signature is common time (C). The notation is complex, with many notes and rests, and some markings like 'a 2.' and 'cresc.' are visible. The page is numbered 'Qq' in the top right corner.

This page of musical notation, numbered 140, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *f*, *mf*, *ff*, *cresc.*, and *p*. The notation is organized into several systems, with some staves featuring multiple measures of music. The overall layout is typical of a musical score, with staves arranged in a grid-like fashion. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The dynamic markings are placed below the staves, indicating the volume and intensity of the music. The page is a single page of a larger musical score, as indicated by the page number 140 in the top left corner.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The key signature is D major (two sharps). The score includes several measures of music, with some measures marked with 'ff' (fortissimo) and 'p' (piano). There are also markings like 'Rr' and 'div.' (divisi). The notation is complex, with many beamed notes and slurs. The page is numbered '11' in the bottom left corner.

Sheet music score for a large ensemble, featuring multiple staves with musical notation, dynamics, and performance instructions.

Key Performance Instructions and Dynamics:

- Top Section (Staves 1-8):** Includes markings such as *cresc.*, *ff*, *mf cresc.*, *ff dim.*, and *mf*. A section marked *a 2.* begins on the right side of the page.
- Middle Section (Staves 9-16):** Continues with *cresc.*, *ff dim.*, *mf cresc.*, and *mf* markings. The *a 2.* section continues.
- Bottom Section (Staves 17-24):** Features *uniss.* (unison) markings, *cresc.*, *ff*, *dim.*, and *mf cresc.* markings. The *a 2.* section concludes.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and dynamic piece.

Grandioso.

Musical score for a **Grandioso** section. The score consists of 14 staves, likely representing a full orchestra or a large ensemble. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings include *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *ma non troppo*. Articulation and performance instructions include *a 2.* (allegretto), *div. a 2.* (diviso a 2), and *non div.* (non diviso). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The overall tempo and character are indicated by the **Grandioso** marking at the top and bottom of the page.

Grandioso.

Tt

This page of musical notation is for a large ensemble, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system of 16 staves, with some staves containing multiple systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). The text "ben tenuto" is written below the bottom staff, indicating a sustained note. The notation is arranged in a system of 16 staves, with some staves containing multiple systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* (sforzando) and *ff* (fortissimo). The text "ben tenuto" is written below the bottom staff, indicating a sustained note.

Tt

This page of musical notation is for a large ensemble, featuring multiple staves with various instruments and vocal parts. The notation includes complex rhythmic patterns, dynamic markings, and performance instructions.

Key markings and instructions visible on the page include:

- Dynamic markings:** *sf* (sforzando), *cresc.* (crescendo), *ff* (fortissimo).
- Performance instructions:** *trem.* (tremolo), *lunga* (long), *lunga trem.* (long tremolo).
- Rehearsal marks:** Numbers 12, 13, and 14 are placed at the beginning of certain staves.
- Instrumentation:** The notation includes parts for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and brass (trumpets, trombones, tuba).

The page is numbered 145 in the top right corner.

Compositions pour Orchestre.

Glinka (M.) Le Prince Kholmsky. M. B.
Musique pour la tragédie de N. V.

J. Sergennois. — Fürst Cholmsky. Musik zu dem Trauerspiel von N. W. Kukulnik. Deutsch von Hans Schmidt. — Nouvelle édition revue et corrigée par N. Rimky-Korsakow et A. Glagounow.

Partition d'orchestre	450	1.60
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Réduction pour Piano à 4 mains par A. Winkler	2—	—70

— — Séparément: Ouverture.

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La même, petit in-8°	— 80	— 80
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Pour Piano à 4 mains	— 80	— 30

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en La pour Orchestre.**

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Scène rustique près de la guinguette, pour Orchestre

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Pouchkine.)	
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par N. L. wrow	1.60 -80

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serbes pour Orchestre.

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Parties supplémentaires	—40	—15
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— Op. 29. Conte féerique pour grand Orchestre.

Partition d'orchestre	6.—	210
Parties d'orchestre	11.—	385

Parties supplémentaires . . . à	— 80 — 25
Réduction pour Piano à 4 mains par l'auteur	3.— 105

— Op. 31. Symphoniette (en la) sur

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par N. Artciboucheff. . . 4.— 1.40

— Op. 32. 3^{me} Symphonie (en Ut)
pour Orchestre.
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Parties supplémentaires . . . à	1.40	—50
Réduction pour Piano à 4 mains par N. Sokolow	6.—	2.10

2000

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Rimsky-Korsakow (Nicolas). <i>A. R.</i> Op. 34. Capriccio espagnol pour grand Orchestre. (I. Alborada. II. Variasioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano.) Partition d'orchestre 7.50 2.65 Parties d'orchestre 16.— 5.60 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par l'auteur 3.50 1.25 Réduction pour 2 Pianos à 4 mains par A. Schaefer 7.50 2.65	Op. 35. Scheherazade, d'après „Mille et une nuits“. Suite symphonique pour Orchestre. Partition d'orchestre 17.— 5.95 Parties d'orchestre 30.— 10.50 Parties supplémentaires à 1.80 —65 Réduction pour Piano à 4 mains par l'auteur 7.50 2.65 Réduction pour Piano à 2 mains par Paul Gilson 5.50 1.95	Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Partition d'orchestre 8.— 2.80 Parties d'orchestre 15.— 5.25 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par Sigismund Blumenfeld 4.— 1.40 Réduction pour Piano à 2 mains par Paul Gilson 2.50 —90	Ouverture de l'Opéra „La Fiancée du Tzar“. Partition d'orchestre 3.50 1.25 Parties d'orchestre 9.— 3.15 Parties supplémentaires à —80 —25 Pour Piano (à 2 mains) 1.40 —50	Nuit sur le Mont Triglav. 3^{me} acte de l'Opéra-Ballet „Mlada“. Arrangement pour exécution de Concert (Orchestre seul) par l'auteur. Partition d'orchestre 14.— 4.90 Parties d'orchestre 30.— 10.50 Parties supplémentaires à 1.80 —85	Suite pour Orchestre, tirée de l'Opéra-Ballet „Mlada“. Complète. Partition d'orchestre 7.— 2.45 Parties d'orchestre 20.— 7.— Parties supplémentaires à —80 —30	Séparément. No. 1. Introduction. Partition d'orchestre —80 —30 Parties d'orchestre 3.— 1.05 Parties supplémentaires à —30 —10 No. 2. Rédowa. Partition d'orchestre 2.— —70 Parties d'orchestre 8.50 3.— Parties supplémentaires à —40 —15 No. 3. Danse lithuanienne. Partition d'orchestre 1.20 —45 Parties d'orchestre 5.— 1.75 Parties supplémentaires à —30 —10 No. 4. Danse indienne. Partition d'orchestre 1.60 —80 Parties d'orchestre 5.50 1.95 Parties supplémentaires à —30 —10 No. 5. Cortège. Partition d'orchestre 3.— 1.05 Parties d'orchestre 10.— 3.50 Parties supplémentaires à —40 —15	Ouverture de l'Opéra „La Nuit de Mai“ pour Orchestre. Partition d'orchestre 2.50 —80 Parties d'orchestre 7.— 2.45 Parties supplémentaires à —50 —20 Pour Piano seul 1.60 —80
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Compositions pour Orchestre.

Rimsky-Korsakow (Nicolas). <i>A. R.</i> La Nuit de Noël. Opéra d'après Gogol. Morceaux séparés pour Orchestre. No. 1. Introduction. Partition d'orchestre 1.20 —45 Parties d'orchestre 6.— 2.10 Parties supplémentaires à —30 —10 No. 2. Tableaux VI et VII. (Avec chœur ad libitum.) Partition d'orchestre 7.— 2.45 Parties d'orchestre 18.— 6.30 Parties supplémentaires à 1.— —35 No. 3. Polonaise. (Avec chœur ad libitum.) Partition d'orchestre 3.— 1.05 Parties d'orchestre 8.— 2.80 Parties supplémentaires à —40 —15 No. 4. Tableau VIII. (Avec chœur ad libitum.) Partition d'orchestre 3.— 1.05 Parties d'orchestre 8.50 3.— Parties supplémentaires à —40 —15	Scriabine (A.). Op. 24. Réverie pour Orchestre. Partition d'orchestre 1.40 —50 Parties d'orchestre 4.— 1.40 Parties supplémentaires à —30 —10 Réduction pour Piano à 4 mains par A. Winkler 1.20 —45	Op. 26. Symphonie (en Mi) pour grand Orchestre et Chœur. Texte russe-français-allemand. Partition d'orchestre 13.— 4.55 Parties d'orchestre 30.— 10.50 Parties supplémentaires à 2.— —70 (Parties de chœur (Soprano, Alto, Ténor, Basso à A. —20 = R. —10) —80 —40 (Parties des solos (Mésosoprano, Ténor à A. —20 = R. —10) —40 —20 Réduction pour Piano à 4 mains par A. Winkler 6.50 2.90	Op. 29. 2^{me} Symphonie (en ut) pour grand Orchestre. Partition d'orchestre 18.— 6.30 Parties d'orchestre 85.— 12.25 Parties supplémentaires à 2.50 —90 Réduction pour Piano à 4 mains par B. Kalafati 8.— 2.90	Sokolow (Nicolas). Op. 4. Elégie pour Orchestre. Partition d'orchestre 2.50 —90 Parties d'orchestre 5.50 1.95 Parties supplémentaires à —40 —15 Réduction pour Piano à 4 mains par l'auteur 1.60 —80	Op. 40a. Suite tirée du Ballet „Les Cygnes sauvages“ pour grand Orchestre. Partition d'orchestre 13.— 4.55 Parties d'orchestre 24.— 8.40 Parties supplémentaires à 1.40 —50 Réduction pour Piano à 4 mains par l'auteur 4.50 1.60	Stcherbatcheff (N.). Op. 33. Sérénade pour Orchestre. Partition d'orchestre 2.— —70 Parties d'orchestre 4.— 1.40 Parties supplémentaires à —30 —10 Réduction pour Piano à 4 mains par N. Sokolow 1.20 —45 Version pour Piano à 2 mains par l'auteur —80 —30	2 Idylles pour Orchestre. (No. 1. „L'étoile du berger“. Tableau pastoral. No. 2. „En passant l'eau“. Scherzino.) Partition d'orchestre 5.— 1.75 Parties d'orchestre 8.— 2.10 Parties supplémentaires à —30 —10	Tanéïew (S.). Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre. Partition d'orchestre 6.50 2.90 Parties d'orchestre 11.— 3.85 Parties supplémentaires à —80 —25 Réduction pour Piano à 4 mains par l'auteur 3.— 1.05	Op. 12. 1^{re} Symphonie (en ut) pour grand Orchestre. Partition d'orchestre 15.— 5.25 Parties d'orchestre 35.— 12.25 Parties supplémentaires à 2.— —70 Réduction pour Piano à 4 mains par l'auteur 6.50 2.90
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Compositions pour Orchestre.

Tanéïew (S.). Entr'acte de la trilogie musicale „L'Orestie“. <i>A. R.</i> Partition d'orchestre 1.80 —65 Parties d'orchestre 6.50 2.90 Parties supplémentaires à —30 —10 Réduction pour Piano par l'auteur —80 —25	Tschaikowsky (P.). Op. 76. (Oeuvre posthume.) Ouverture pour le drame „L'Orage“ d'A. N. Ostrovsky, pour Orchestre. Partition d'orchestre 6.— 2.10 Parties d'orchestre 13.— 4.55 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow 3.— 1.05	Op. 77. (Oeuvre posthume.) Fatum. Poème symphonique pour Orchestre. Partition d'orchestre 6.50 2.90 Parties d'orchestre 13.— 4.55 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow 3.— 1.05	Op. 78. (Oeuvre posthume.) Le Voyvode. Ballade symphonique pour Orchestre. Partition d'orchestre 6.50 2.90 Parties d'orchestre 13.— 4.55 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow 3.50 1.25	Tschérépnine (Nicolas). Op. 4. Prélude pour la pièce de Rostand „Princesse Lointaine“ pour grand Orchestre. Partition d'orchestre 2.50 —90 Parties d'orchestre 6.— 2.10 Parties supplémentaires à —30 —10 Réduction pour Piano à 4 mains par A. Winkler 1.40 —50	Op. 12. Scène dans la caverne des sorcières (V^{me} acte, scène I^{re}) de la tragédie „Macbeth“ pour grand Orchestre. Partition d'orchestre 14.— 4.90 Parties d'orchestre 28.— 9.80 Parties supplémentaires à 1.80 —65 Réduction pour Piano à 4 mains par A. Petrov 5.— 1.75	Wihtol (Joseph). Op. 4. La fête Lihgo. Tableau symphonique sur des thèmes populaires lettes pour Orchestre. Partition d'orchestre 5.50 1.95 Parties d'orchestre 10.— 3.50 Parties supplémentaires à —50 —20 Réduction pour Piano à 4 mains par l'auteur 2.50 —90	Op. 21. Ouverture dramatique pour Orchestre. Partition d'orchestre 6.— 2.10 Parties d'orchestre 12.— 4.20 Parties supplémentaires à —60 —25 Réduction pour Piano à 4 mains par l'auteur 2.— —70	Zolotareff (B.). Op. 4. Fête villageoise. Ouverture pour Orchestre. Partition d'orchestre 5.50 1.95 Parties d'orchestre 15.— 5.25 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par l'auteur 2.50 —90	Op. 7. Rhapsodie hébraïque pour grand Orchestre. Partition d'orchestre 10.— 3.50 Parties d'orchestre 23.— 8.05 Parties supplémentaires à 1.20 —45 Réduction pour Piano à 4 mains par l'auteur 3.— 1.05
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Compositions pour Orchestre à cordes.

Sokolow (Nicolas). Sérénade sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintour op. 3. <i>A. R.</i> Partition 1.— —35 Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) 2.— —75	Op. 23. 2^{me} Sérénade pour Orchestre à cordes. Partition —80 —25 Parties séparées (V. I, II, Va., Vc., I, II, B. à 30 Pf. = 10 Cop.) 1.80 —60 Réduction pour Piano à 4 mains par l'auteur —80 —30	Op. 38. La caressante. Polka pour Orchestre d'archets. Partition —50 —20 Parties séparées (V. I, II, Va., Vc., B. à 30 Pf. = 10 Cop.) 1.50 —50 Réduction pour Piano à 4 mains par N. Sokolow 1.20 —45	Sokolow (N.), Glazounow (A.) et Liadow (A.). Les Vendredis. Polka pour Orchestre d'archets. Partition 1.— —35 Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) 2.— —75 Réduction pour Piano à 4 mains par N. Sokolow 1.40 —50
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Fanfares.

Liadow (A.) et Glazounow (A.). Les Fanfares (pour Trombe in A, Corni in F, Tromboni, Tuba, Timpani, Tamburo, Platti) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Partition 1.— —35 Partition et parties séparées 3.— 1.05 Réduction pour Piano par N. Sokolow —80 —25	I. Allegretto, d'A. Liadow. II. Moderato, d'A. Liadow. III. Moderato, d'A. Glazounow. IV. Allegretto, d'A. Liadow. V. Moderato (Thème russe), arrangé par A. Glazounow.	Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli. Liadow (Anatole). Op. 32. Une tabatière à musique. Valse-badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur. Partition et parties séparées 2.50 —90
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Quatuor d'instruments à cuivre.

Glazounow (Alexandre). Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Partition —40 —15 Partition et Parties séparées 1.20 —45 Réduction pour Piano à 2 mains —40 —15
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Flûte et Violon.

Cui (César). Op. 56. 5 petits Duos pour Flûte et Violon avec accompagnement de Piano. No. 1. Badinage. No. 2. Berceuse. No. 3. Scherzino. No. 4. Nocturne. No. 5. Valse 3.— 1.05

Flûte et Piano.

Akimenko (Th.). Op. 14. Idylle pour Flûte avec accompagnement de Piano 1.20 —45
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Cor.

Glazounow (Alexandre). Op. 24. Réverie pour Cor et Piano 1.— —35

Cor anglais.

Akimenko (Th.). Op. 12. Eclogue pour Cor anglais avec Piano 1.40 —50

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Rimsky-Korsakow (Nicolas). A. R. Op. 34. Capriccio espagnol pour grand Orchestre. (I. Alborada. II. Variations. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano.) Partition d'orchestre 7.50 2.65 Parties d'orchestre 16.— 5.60 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par l'auteur 3.50 1.25 Réduction pour 2 Pianos à 4 mains par A. Schaefer 7.50 2.65	Op. 35. Scheherazade, d'après „Mille et une nuits“. Suite symphonique pour Orchestre. Partition d'orchestre 17.— 5.95 Parties d'orchestre 30.— 10.50 Parties supplémentaires à 1.80 —85 Réduction pour Piano à 4 mains par l'auteur 7.50 2.65 Réduction pour Piano à 2 mains par Paul Gilson 5.50 1.95	Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Partition d'orchestre 8.— 2.80 Parties d'orchestre 15.— 5.25 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par Sigismond Blumenfeld Réduction pour Piano à 2 mains par Paul Gilson 2.50 —90	Ouverture de l'Opéra „La Fiancée du Tzar“. Partition d'orchestre 3.50 1.25 Parties d'orchestre 9.— 3.15 Parties supplémentaires à —80 —25 Pour Piano (à 2 mains) 1.40 —50	Nuit sur le Mont Triglav. 3^{me} acte de l'Opéra-Ballet „Mlada“. Arrangement pour exécution de Concert (Orchestre seul) par l'auteur. Partition d'orchestre 14.— 4.90 Parties d'orchestre 30.— 10.50 Parties supplémentaires à 1.80 —85	Suite pour Orchestre, tirée de l'Opéra-Ballet „Mlada“. Complète. Partition d'orchestre 7.— 2.45 Parties d'orchestre 20.— 7.— Parties supplémentaires à —80 —30	Séparément. No. 1. Introduction. Partition d'orchestre —80 —30 Parties d'orchestre 3.— 1.05 Parties supplémentaires à —80 —10 No. 2. Rédowa. Partition d'orchestre 2.— —70 Parties d'orchestre 8.50 3.— Parties supplémentaires à —40 —15 No. 3. Danse lithuanienne. Partition d'orchestre 1.20 —45 Parties d'orchestre 5.— 1.75 Parties supplémentaires à —30 —10 No. 4. Danse indienne. Partition d'orchestre 1.60 —60 Parties d'orchestre 5.50 1.95 Parties supplémentaires à —30 —10 No. 5. Cortège. Partition d'orchestre 3.— 1.05 Parties d'orchestre 10.— 3.50 Parties supplémentaires à —40 —15	Ouverture de l'Opéra „La Nuit de Mai“ pour Orchestre. Partition d'orchestre 2.50 —80 Parties d'orchestre 7.— 2.45 Parties supplémentaires à —50 —20 Pour Piano seul 1.60 —80
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Rimsky-Korsakow (Nicolas). A. R. La Nuit de Noël. Opéra d'après Gogol. Morceaux séparés pour Orchestre. No. 1. Introduction. Partition d'orchestre 1.20 —45 Parties d'orchestre 6.— 2.10 Parties supplémentaires à —30 —10 No. 2. Tableaux VI et VII. (Avec chorégraphie ad libitum.) Partition d'orchestre 7.— 2.45 Parties d'orchestre 18.— 6.30 Parties supplémentaires à 1.— —35 No. 3. Polonaise. (Avec chorégraphie ad libitum.) Partition d'orchestre 3.— 1.05 Parties d'orchestre 8.— 2.80 Parties supplémentaires à —40 —15 No. 4. Tableaux VIII. (Avec chorégraphie ad libitum.) Partition d'orchestre 3.— 1.05 Parties d'orchestre 8.50 3.— Parties supplémentaires à —40 —15	Scriabine (A.). Op. 24. Réverie pour Orchestre. Partition d'orchestre 1.40 —50 Parties d'orchestre 4.— 1.40 Parties supplémentaires à —30 —10 Réduction pour Piano à 4 mains par A. Winkler 1.20 —45	Op. 26. Symphonie (en Mi) pour grand Orchestre et Chœur. Texte russe-français-allemand. Partition d'orchestre 13.— 4.55 Parties d'orchestre 30.— 10.50 Parties supplémentaires à 2.— —70 [Parties de chœur (Soprano, Alto, Ténor, Basses A. —20 = R. —10) —80 —40 [Parties des solos (Mésopoprano, Ténor A. —20 = R. —10) —40 —20 Réduction pour Piano à 4 mains par A. Winkler 6.50 2.30	Op. 29. 2^{me} Symphonie (en ut) pour grand Orchestre. Partition d'orchestre 18.— 6.30 Parties d'orchestre 35.— 12.25 Parties supplémentaires à 2.50 —90 Réduction pour Piano à 4 mains par B. Kalafati 8.— 2.90	Sokolow (Nicolas). Op. 4. Élégie pour Orchestre. Partition d'orchestre 2.50 —90 Parties d'orchestre 5.50 1.95 Parties supplémentaires à —40 —15 Réduction pour Piano à 4 mains par l'auteur 1.60 —80	Op. 40a. Suite tirée du Ballet „Les Cygnes sauvages“ pour grand Orchestre. Partition d'orchestre 13.— 4.55 Parties d'orchestre 24.— 8.40 Parties supplémentaires à 1.40 —50 Réduction pour Piano à 4 mains par l'auteur 4.50 1.60	Stcherbatschew (N.). Op. 33. Sérénade pour Orchestre. Partition d'orchestre 2.— —70 Parties d'orchestre 4.— 1.40 Parties supplémentaires à —30 —10 Réduction pour Piano à 4 mains par N. Sokolow 1.20 —45 Version pour Piano à 2 mains par l'auteur —80 —30	2 Idylles pour Orchestre. (No. 1. „L'étoile du berger“. Tableau pastoral. No. 2. „En passant l'eau“. Scherzino.) Partition d'orchestre 5.— 1.75 Parties d'orchestre 6.— 2.10 Parties supplémentaires à —30 —10	Tanéïew (S.). Op. 6. Ouverture de l'Orestie, trilogie d'Eschyle, pour Orchestre. Partition d'orchestre 6.50 2.90 Parties d'orchestre 11.— 3.85 Parties supplémentaires à —60 —25 Réduction pour Piano à 4 mains par l'auteur 3.— 1.05	Op. 12. 1^{re} Symphonie (en ut) pour grand Orchestre. Partition d'orchestre 15.— 5.25 Parties d'orchestre 35.— 12.25 Parties supplémentaires à 2.— —70 Réduction pour Piano à 4 mains par l'auteur 6.50 2.30
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Compositions pour Orchestre.

Tanéïew (S.). Entr'acte de la trilogie musicale „L'Orestie“. Partition d'orchestre 1.80 —65 Parties d'orchestre 6.50 2.30 Parties supplémentaires à —30 —10 Réduction pour Piano par l'auteur —80 —25	Tchaïkowsky (P.). Op. 76. (Oeuvre posthume.) Ouverture pour le drame „L'Orage“ d'A. N. Ostrovsky, pour Orchestre. Partition d'orchestre 6.— 2.10 Parties d'orchestre 13.— 4.55 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow 3.— 1.05	Op. 77. (Oeuvre posthume.) Fatum. Poème symphonique pour Orchestre. Partition d'orchestre 6.50 2.30 Parties d'orchestre 13.— 4.55 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow 3.— 1.05	Op. 78. (Oeuvre posthume.) Le Voyvode. Ballade symphonique pour Orchestre. Partition d'orchestre 6.50 2.30 Parties d'orchestre 13.— 4.55 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par N. Sokolow 3.50 1.25	Tchérepnine (Nicolas). Op. 4. Prélude pour la pièce de Rostand „Princesse Lointaine“ pour grand Orchestre. Partition d'orchestre 2.50 —90 Parties d'orchestre 6.— 2.10 Parties supplémentaires à —30 —10 Réduction pour Piano à 4 mains par A. Winkler 1.40 —50	Op. 12. Scène dans la caverne des sorcières (IV^{me} acte, scène 1^{re}) de la tragédie „Macbeth“ pour grand Orchestre. Partition d'orchestre 14.— 4.90 Parties d'orchestre 28.— 9.80 Parties supplémentaires à 1.80 —65 Réduction pour Piano à 4 mains par A. Petrov 5.— 1.75	Wihol (Joseph). Op. 4. La fête Lihgo. Tableau symphonique sur des thèmes populaires lettes pour Orchestre. Partition d'orchestre 5.50 1.95 Parties d'orchestre 10.— 3.50 Parties supplémentaires à —50 —20 Réduction pour Piano à 4 mains par l'auteur 2.50 —90	Op. 21. Ouverture dramatique pour Orchestre. Partition d'orchestre 6.— 2.10 Parties d'orchestre 12.— 4.20 Parties supplémentaires à —80 —25 Réduction pour Piano à 4 mains par l'auteur 2.— —70	Zolotareff (B.). Op. 4. Fête villageoise. Ouverture pour Orchestre. Partition d'orchestre 5.50 1.95 Parties d'orchestre 15.— 5.25 Parties supplémentaires à —80 —30 Réduction pour Piano à 4 mains par l'auteur 2.50 —90	Op. 7. Rhapsodie hébraïque pour grand Orchestre. Partition d'orchestre 10.— 3.50 Parties d'orchestre 23.— 8.05 Parties supplémentaires à 1.20 —45 Réduction pour Piano à 4 mains par l'auteur 3.— 1.05
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Compositions pour Orchestre à cordes.

Sokolow (Nicolas). Sérénade sur une chanson d'enfant pour Orchestre à cordes, d'après le Quintet op. 3. Partition 1.— —35 Parties séparées (V. I, II, Va., Vo., B. à 40 Pf. = 15 Cop.) 2.— —75	Op. 23. 2^{me} Sérénade pour Orchestre à cordes. Partition —80 —25 Parties séparées (V. I, II, Va., Vc., I, II, B. à 30 Pf. = 10 Cop.) 1.80 —60 Réduction pour Piano à 4 mains par l'auteur —80 —30	Op. 38. La caressante. Polka pour Orchestre d'archets. Partition —50 —20 Parties séparées (V. I, II, Va., Vc., B. à 30 Pf. = 10 Cop.) 1.50 —50 Réduction pour Piano à 4 mains par N. Sokolow 1.20 —45
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Sokolow (N.), Glazounow (A.) et Liadow (A.). Les Vendredis. Polka pour Orchestre d'archets. Partition 1.— —35 Parties séparées (V. I, II, Va., Vc., B. à 40 Pf. = 15 Cop.) 2.— —75 Réduction pour Piano à 4 mains par N. Sokolow 1.40 —50

Fanfares.

Liadow (A.) et Glazounow (A.). Les Fanfares (pour Trombe in A, Corni in F, Tromboni, Tuba, Timpani, Tamburo, Plati) exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Partition 1.— —35 Partition et parties séparées 3.— 1.05 Réduction pour Piano par N. Sokolow —80 —25	I. Allegretto, d'A. Liadow. II. Moderato, d'A. Liadow. III. Moderato, d'A. Glazounow. IV. Allegretto, d'A. Liadow. V. Moderato (Thème russe), arrangé par A. Glazounow.
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Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli.

Liadow (Anatole). Op. 32. Une tabatière à musique. Valse-badinage pour Piano. Arrangement pour Flauto piccolo, 2 Flûtes, 3 Clarinettes, Harpe et Campanelli par l'auteur. Partition et parties séparées 2.50 —90
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Quatuor d'instruments à cuivre.

Glazounow (Alexandre). Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Partition —40 —15 Partition et Parties séparées 1.20 —45 Réduction pour Piano à 2 mains —40 —15
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Flûte et Violon.

Cui (César). Op. 58. 5 petits Duos pour Flûte et Violon avec accompagnement de Piano. No. 1. Badinage. No. 2. Berceuse. No. 3. Scherzino. No. 4. Nocturne. No. 5. Valse 3.— 1.05

Flûte et Piano.

Akimenko (Th.). Op. 14. Idylle pour Flûte avec accompagnement de Piano 1.20 —45
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Cor.

Glazounow (Alexandre). Op. 24. Réverie pour Cor et Piano 1.— —35

Cor anglais.

Akimenko (Th.). Op. 12. Eclogue pour Cor anglais avec Piano 1.40 —50

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